

COMICO



# JONNY QUEST™

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COMICO THE COMIC COMPANY

T. YEATES  
A. WILLIAMS  
1982  
M. VANG

## EDITORIAL

People don't talk too much about miracles anymore. When I was growing up, my religious education was replete with miraculous tales, ones that filled my young head with the delicious wonder of mystery and the fantastic. No matter the avowed scientific pragmatism of my later years—nothing can steal from me the memories so precious of an awe that goes beyond understanding.

And yet... like I said, it's 1986 and this ever-analytical world we live in is uncomfortable with mysteries and sheepish about its legends. We don't have time anymore for stories about loaves of bread and fish. We're too sophisticated for miracles.

Aren't we?

Well, not quite. This issue of JONNY QUEST, for

example, was touched by the miraculous. About half-way through inking these pages, **Dan Adkins** was taken seriously ill. In fact, Dan went from his drawing board into the hospital—and, considering how scary it was at the time, it's at least a little bit of a miracle that he's back in tip-top shape today.

Of course, Dan's ailment left ye editor with ten uninked pages, an ever-encroaching deadline, and the possibility of growing old before my time! Luckily, a few miracle-workers stepped in to lend hand and brush, thereby saving this issue from the Dreaded Deadline Doom. My admiration and thanks to: **Bret Blevins** (p. 13), **Sam Kieth** (pp. 6 and 18), **Steve Leialoha** (p. 20), **Steve Rude** (p.5), **Dave Stevens**

(pp. 8 and 25), **Al Williamson** (p. 14), and **Tom Yeates** (who inked his own pencils on pages 16 and 22). To top things off, **Ken Feduniewicz** completed a miraculous coloring job in all of about two weeks. If I didn't know better, I'd say this issue had been blessed!

Finally, one more person who deserves special credit is **Richard Silvoy**, who assists Tom Yeates on several of his artistic projects, including this one. When I first met Richard, some years ago, he was busily drawing fish at the time. And though this wasn't a Bible story that Tom and he were working on, it was a mystical tale about an Indian shaman/time traveler who performed... well, miracles.

Funny how things happen, eh?

—Diana Schutz

## CREATOR PROFILES

### TOM YEATES

Tom Yeates is yet another of the many unique stylists to emerge from the Joe Kubert School, and he's best known for his tenure on SWAMP THING (before turning the title over to pals Bissette and Totleben) and Epic Comics' TIME-SPIRITS. After having his work published in various fanzines during the 1970s, he soon made his way into the pro ranks, ghosting under Al Williamson on the STAR WARS newspaper

strip, illustrating Ted White's novel, *Phoenix Prime*, and doing numerous back-up stories and covers for DC, Eclipse, Pacific, and HEAVY METAL.

Currently, Tom is working on various projects for Eclipse, and was the editor of Eclipse's four-part WORLD OF WOOD series.

### DAN ADKINS

Dan Adkins broke into the industry at age 28 as Wally Wood's assistant, spending sixteen months working on

such titles as THUNDER AGENTS, TOTAL WAR, and FANTASTIC VOYAGE. Since then, he has inked nearly everyone in the business including Jack Kirby, Bill Everett, Neal Adams, John Buscema, Gil Kane, Jim Steranko, P. Craig Russell, and the late Don Newton, embellishing CAPT. AMERICA, TALES TO ASTONISH, GREEN LANTERN, SILVER SURFER, BATMAN, and many others. He also illustrated eleven Dr. Strange stories in STRANGE TALES, drew

(continued on inside back cover)





"WAKADOO! WAKADAY!  
MARLEY FROST IS HERE  
TO STAY! DON'T CARE WHAT  
YOU'VE GOT TO SAY! MARLEY  
FROST IS HERE TO STAY! IF  
TODAY IS NOT YOUR DAY...  
IF YOU JUST LOST ALL YOUR  
PAY...FEEL LOUSY? THAT'S  
OKAY! MARLEY FROST IS  
HERE TO STAY!"--1982  
PRESS RELEASE FROM  
STUART GOLD  
PRODUCTIONS.

GOSH, DAD,  
WHAT'S THE NAME  
OF THE PICTURE  
MR. GOLD IS  
MAKING?

"SHE-DEVIL OF MONSTER ISLAND" APPARENTLY, THIS ISLAND DOES HAVE A LOCAL LEGEND ABOUT SOME HIDDEN MONSTER. THAT'S WHY STUART DECIDED TO FILM THERE. I JUST HOPE HE'S GOT A GOOD EXPLANATION WHEN WE GET THERE.

# MARLEY FROST *is here to stay*

WILLIAM MESSNER-LOEBS • TOM YEATES • ADKINS & FRIENDS • PINAHA • KEN FEDUNIEWICZ • DIANA SCHUTZ  
STORY PENCILS INKS LETTERS COLORS EDITS

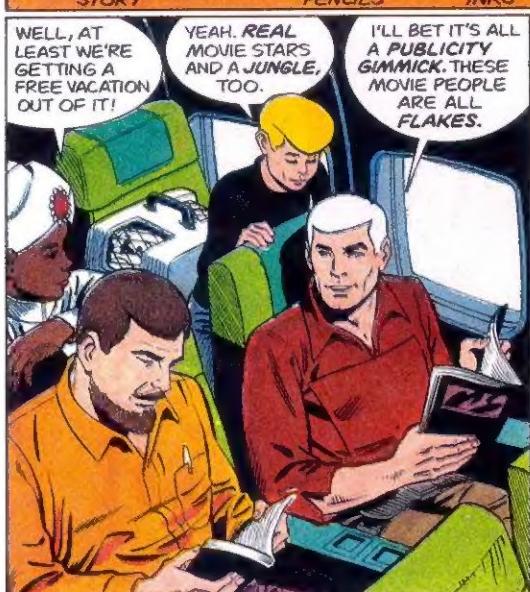
WELL, AT  
LEAST WE'RE  
GETTING A  
FREE VACATION  
OUT OF IT!

YEAH. REAL  
MOVIE STARS  
AND A JUNGLE,  
TOO.

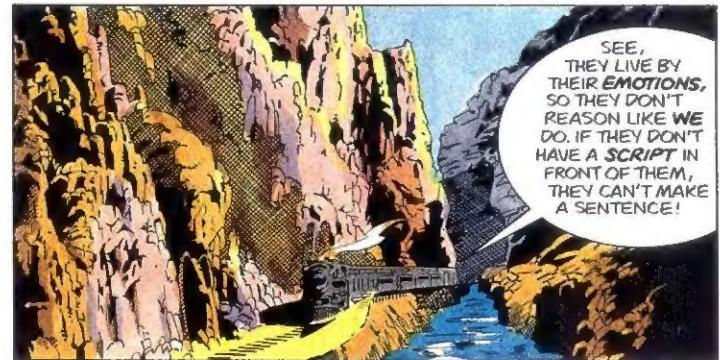
I'LL BET IT'S ALL  
A PUBLICITY  
GIMMICK. THESE  
MOVIE PEOPLE  
ARE ALL  
FLAKES.

YOU MEAN THERE

100



THEY'RE SPOILED, KID. ACTORS AND ACTRESSES ARE LIKE NAUGHTY CHILDREN. THEY HAVE NO SELF-CONTROL, NO SENSE OF RESPONSIBILITY! YOU CAN'T TRUST 'EM!



SEE, THEY LIVE BY THEIR EMOTIONS, SO THEY DON'T REASON LIKE WE DO. IF THEY DON'T HAVE A SCRIPT IN FRONT OF THEM, THEY CAN'T MAKE A SENTENCE!



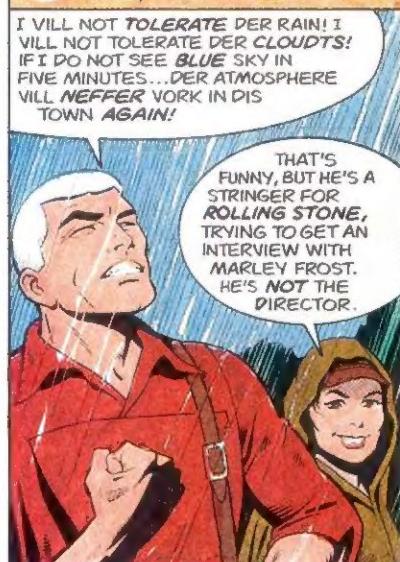
WELL, ACTUALLY I DON'T KNOW ANY ACTORS.

THEN, HOW DO YOU KNOW SO MANY PERSONAL THINGS ABOUT THEM?

COMMON KNOWLEDGE.

I AM SORRY, BUT I CAN GO NO FURTHER. THIS IS THE PLACE OF THE MONSTER.

THE MONSTER? YOU DON'T REALLY BELIEVE ONE EXISTS, DO YOU?



LOOK, IDIOT! I'M STANDING OUT IN THE RAIN! EITHER DECIDE WHERE THE MARK IS OR FORGET IT!

OOPS... EXCUSE ME. ANOTHER FIRE TO PUT OUT.

AND THIS SCRIPT READS LIKE IT WAS PUT TOGETHER BY A DRUNKEN MONKEY! STREEP COULDN'T READ THIS! I WANT THE WHOLE THING REWRITTEN! AND A NEW ROOF ON MY TRAILER!

NOW, MARLEY... YOU KNOW WE'RE WORKING ON THE SCRIPT. AND EVERYBODY'S SICK OF THE RAIN. IF YOU'LL JUST...

"EVERYBODY" IS NOT THE STAR OF THIS ACCIDENT OF A PICTURE! I'M THE STAR, AND I'M SICK OF BEING TREATED LIKE ONE OF THE GRIPS!

COME ON, MARLEY, LIGHTEN UP! WE CAN DO THE WALK-THROUGH ANOTHER TIME, BUT YOU KNOW WE'RE OVER TIME NOW.

THAT'S YOUR PROBLEM! MINE IS BEING TRAPPED IN THIS SEWER WITH A BUNCH OF INCOMPETENTS! I'M OUTTA HERE!

GET OUT OF MY WAY, YOU BIG MUSCLE-BOUND GASHEAD!

MY PLEASURE, SWEETHEART!

WHAT A HOLLYWOOD PRIMA DONNA!

GOSH, ISN'T IT DANGEROUS FOR HER TO GO OFF ALONE LIKE THAT?

I WOULDN'T TRY TO STOP HER, IF I WERE YOU! BESIDES, MARLEY GOES WALKING EVERY NIGHT-- IT'S JUST HER WAY OF BLOWING OFF STEAM.

IT'S BEEN RAINING FOUR DAYS  
NOW AND WE'RE ALL WOUND  
A BIT TIGHT. THIS IS  
JACK NILES, MY ASSISTANT.

HIYA.

AND THIS IS FOSTER  
CAME. FOSTER HANDLES  
SPECIAL EFFECTS. WE'VE  
BEEN HAVING SOME  
TROUBLE WITH  
THOSE.

YOU BET WE HAVE.  
OUR EQUIPMENT IS  
EITHER TOO OLD,  
BROKEN, OR RUSTED  
THROUGH. THIS  
BLASTED RAIN  
HASN'T HELPED  
EITHER. WHICH ONE  
OF YOU IS THE FIX-  
IT GUY?

WELL... I SUPPOSE  
I AM, BUT...

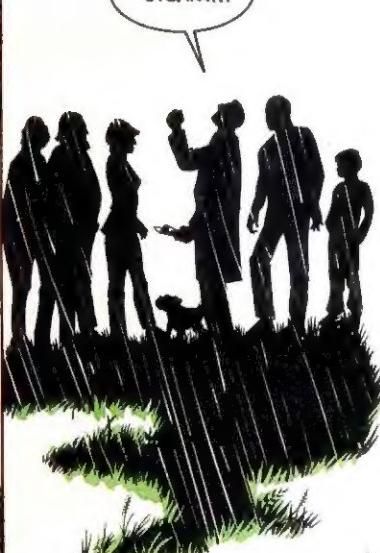
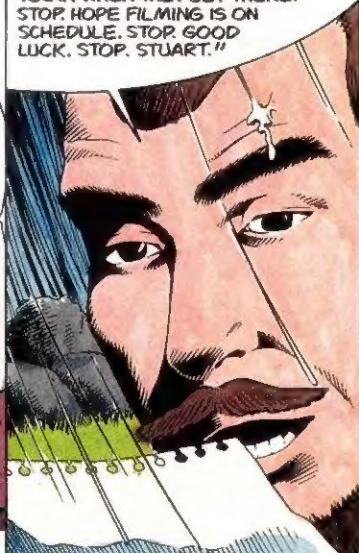
GOOD, 'CAUSE THE KID I HAD  
HELPING ME QUIT THREE DAYS AGO.  
TWO OF THE TRUCKS ARE BROKEN  
DOWN, THE MAIN GENERATOR'S ON  
THE FRITZ AND THE WIND  
MACHINE...

I THINK  
THERE'S BEEN  
SOME MISTAKE.  
WHERE IS STUART  
GOLD?

IN L.A., OF  
COURSE. HE NEVER  
VISITS LOCATIONS.  
BUT HE SENT THIS  
TELEGRAM.

"SENDING CRACK REPAIR AND  
SECURITY CREW. STOP. THEY WILL FILL  
YOU IN WHEN THEY GET THERE.  
STOP. HOPE FILMING IS ON  
SCHEDULE. STOP. GOOD  
LUCK. STOP. STUART."

OH,  
STUART...



COME ON IN  
HERE, FOLKS. IF THERE'S  
BEEN A MISTAKE, WE CAN  
DISCUSS IT OUT OF THE  
RAIN. THIS IS THE SET FOR  
THE "MAD DOCTOR'S"  
OFFICE.

HOW LONG  
HAVE YOU BEEN  
WORKING ON THIS  
MOVIE?

ABOUT THREE MONTHS--  
AND WE'RE ONLY HALF THROUGH. WE  
SHOULD'VE BEEN OFF THIS ISLAND BY  
NOW, BUT THERE'S BEEN ONE STUPID  
ACCIDENT AFTER ANOTHER. JACK'S ONLY  
ASSISTANT DIRECTOR BECAUSE MY FIRST  
ASSISTANT BROKE HIS LEG.

WHY ARE YOU HERE? DO YOU  
ONE GOLD A PICTURE, TOO?

A PICTURE?  
NO, NOT  
REALLY.

THAT'S  
WHY MOST OF  
US ARE HERE.  
WE OWED GOLD  
ONE OR TWO JOBS  
ON A PERSONAL  
SERVICE  
CONTRACT.

ANYHOW, IF YOU CAN  
HELP, I'D REALLY APPRECIATE  
IT. I'VE GOT A SHOT AT A PIECE  
OF A MINI-SERIES, IF I CAN  
GET BACK IN FOUR WEEKS. I KNOW  
STUART GOLD CAN ROPE PEOPLE  
INTO THINGS, BUT...

WELL,  
WE ARE  
HERE  
AND...

TERRIFIC! IF YOU  
WANT, YOU CAN  
START ON SOMETHING  
TONIGHT.  
THERE'S SOME  
ELECTRONIC  
STUFF IN THE  
BACK.

THAT IS  
MORE MY  
FIELD.  
I...

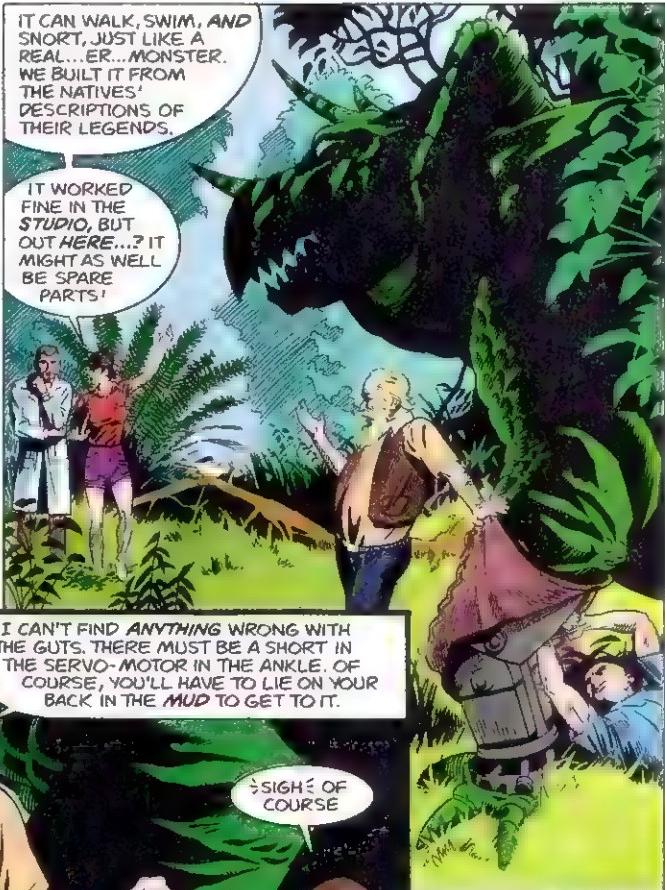


I...I...

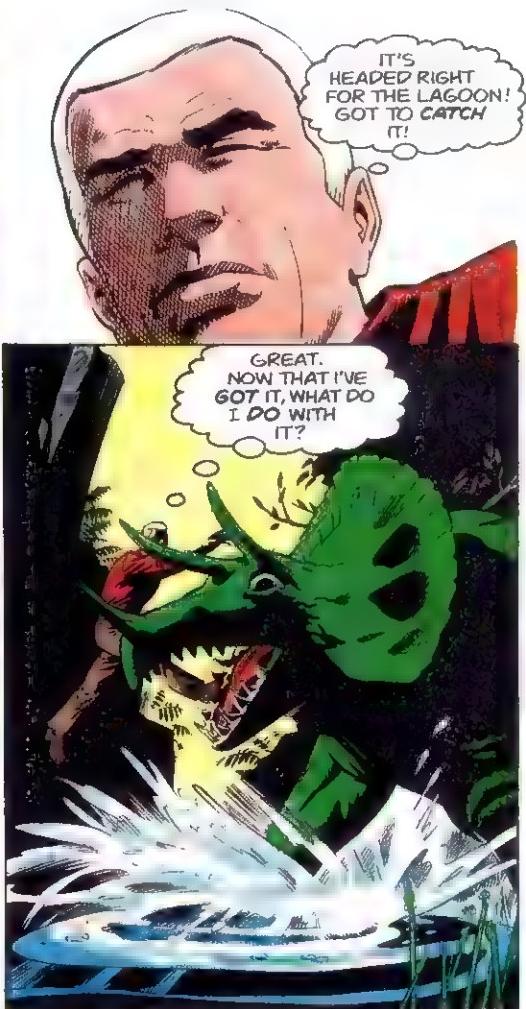
SURE ARE  
A LOT OF 'EM,  
HUH, DAD?











WELL, THAT SHOULD BE GOOD FOR ANOTHER COUPLE OF DAYS' DELAY. YOU KNOW, I'VE BEEN A PUPPETEER, I'VE DONE IMPROV, I'VE WORKED WITH TRAINED ELEPHANTS... AND I'VE NEVER SEEN A SHOW JINXED LIKE THIS ONE.

MAYBE IT'S NOT AS BAD AS IT LOOKS. DR. QUEST'S A REAL WHIZ AT FIXING THINGS.



HE'S GOT IT ROUGH? THE SECOND GANGSTER GOT HIS LEG BROKEN IN THAT MELEE. NOW WHERE AM I GOING TO FIND A BRUTAL, CRIMINAL TYPE ON SUCH SHORT...?



IT LOOKS LIKE A SHORT BURNED OUT THIS PANEL... OR IT COULD HAVE BEEN A POWER SURGE OR MAYBE...

HE DOESN'T LOOK IN CONTROL RIGHT NOW.

HE'S HAVING A HARD DAY.



SAY, RACE, OLD PAL. HOW'D YOU LIKE TO BE IN THE MOVIES?



COME ON, MUSCLES. IT'LL BE FUN.

WELL, I GUESS I COULD...



"LISTEN HERE, BABE. YOU AINT WELCOME HERE, SEE? IF YOU DON'T WANT TROUBLE, YOU'D BETTER MOVE ALONG!" NOT BAD. ONLY THREE LINES AND I'VE GOT THEM DOWN COLD. HOW HARD CAN THIS BE?"

OKAY, FOLKS. LET'S TRY ONE!



HISTEN LERE, BABE. YOU AIN'T...



CUT!

OKAY, THIS'LL BE TAKE TWENTY-EIGHT. NOW, RACE. TRY AND GIVE ME A LITTLE MORE ENERGY ON THE SECOND LINE. READY, CAMERA? ACTION!

ENERGY? HOW DID I SAY THAT LINE? IT ALL BLURS TOGETHER.

THERE'RE SO MANY PEOPLE... ALL MOVING AROUND... WHERE'S THE MIKE? CAN'T REMEMBER...

LISTEN HERE, BABE... UM, LISTEN HERE! UM... BABE, LISTEN... LISTEN... UM... UH...



CUT! LET'S TAKE TEN, PEOPLE. AND SOMEBODY SWAB HIM DOWN. HE'S SWEATING LIKE A PIG!

LISTEN HERE! YOU AIN'T WELCOME HERE! SO IF YOU...

BY JOVE, I THINK HE'S GOT IT!

WHAT AN IDIOT!

DON'T WORRY ABOUT THE REST OF THEM. JUST SAY THE LINE TO ME. YOU MUST KNOW GUYS LIKE THIS. JUST SAY IT THE WAY THEY WOULD.

AND SOON...

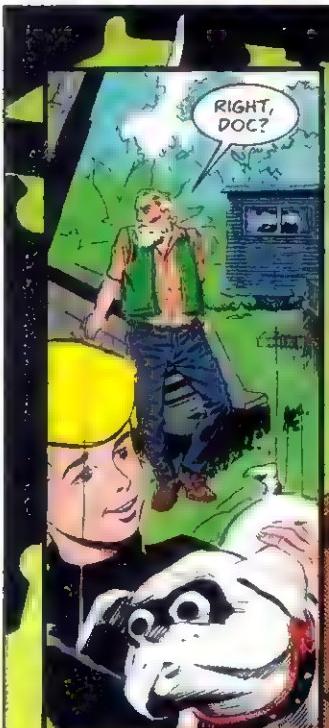
PRINT THAT! LET'S GET SET UP FOR THE "FINDING THE DEAD MAD SCIENTIST" SCENE.

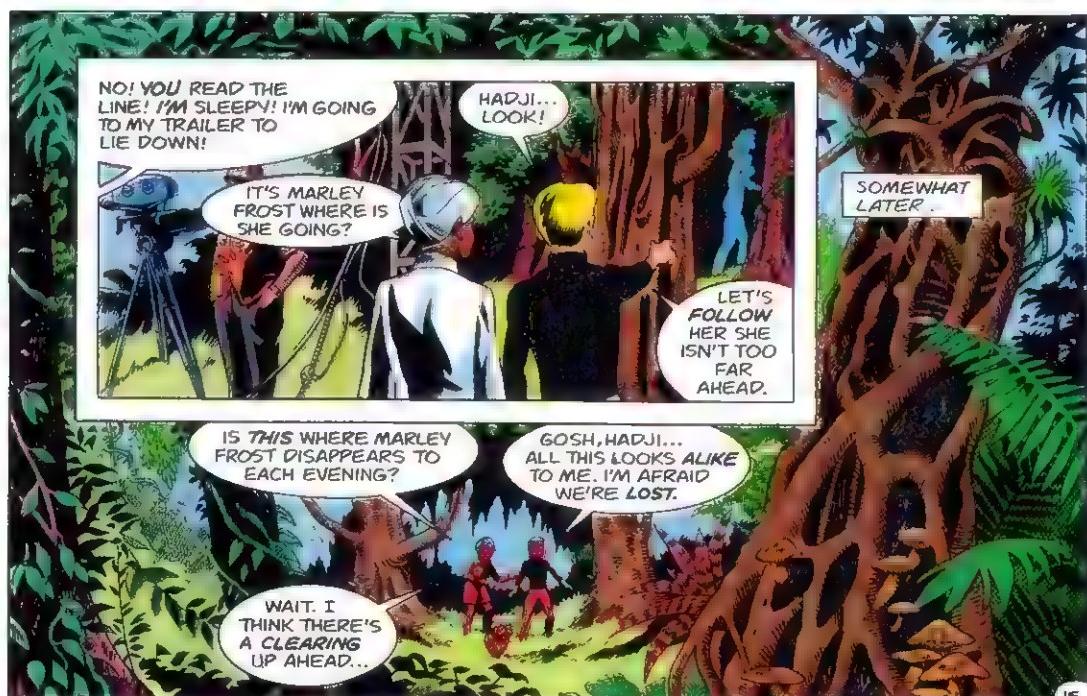
THANKS FOR SAVING MY NECK BACK THERE.

NO PROBLEM. YOU SAVED MY LIFE. I FIGURE THE LEAST YOU DESERVE IS SOME DIALOGUE COACHING!



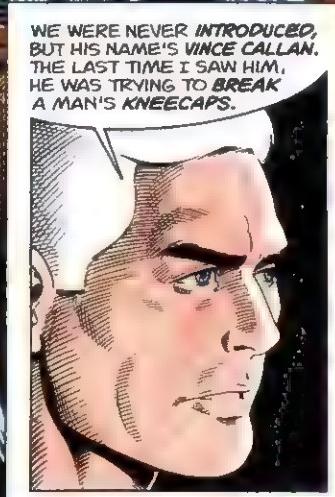
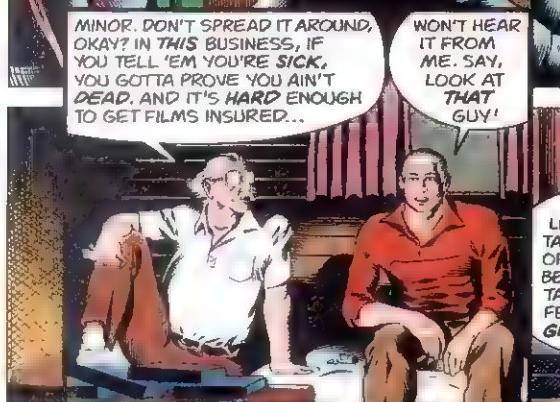
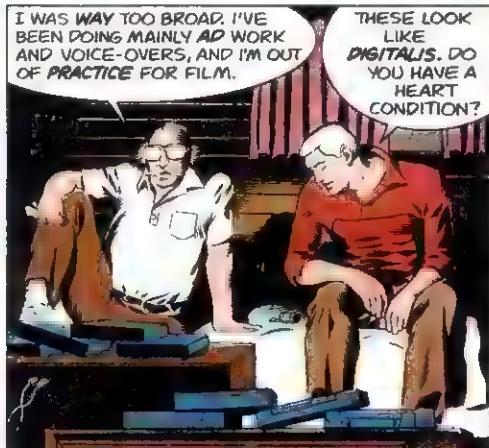
LET'S GO FIND MADAME DIRECTOR  
AND GET YOUR NEXT LINES.



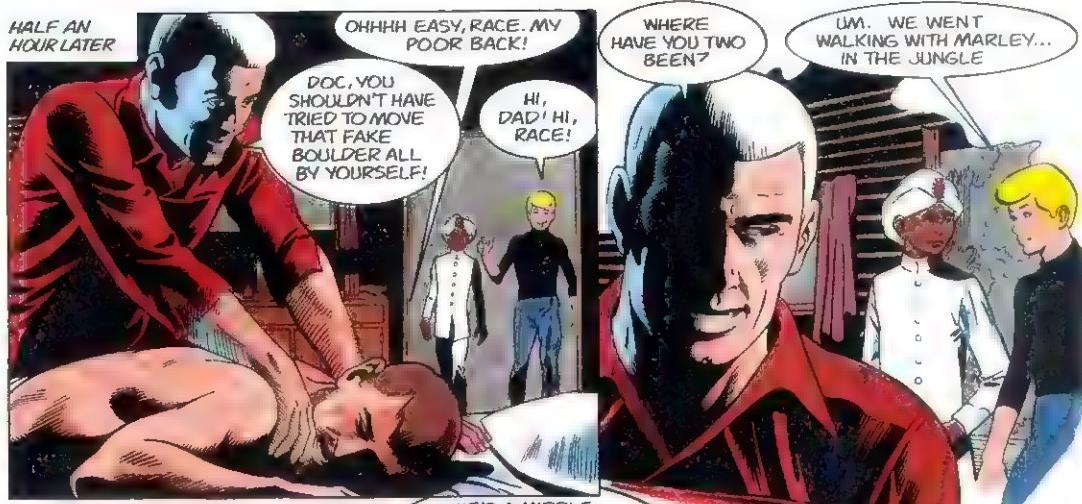








HALF AN HOUR LATER



THAT'S A PRETTY DANGEROUS PLACE, GUYS... THOUGH COME TO THINK OF IT, THIS CAMP'S NOT REAL SAFE, EITHER.

HE'S A MIDDLE MANAGEMENT BADDIE WITH THE NEW JERSEY MOB. HE HANDLES COLLECTIONS. WHERE DID YOU SAY YOUR FRIEND GETS THE MONEY TO MAKE HIS MOVIES?

THE MONEY...? WHY, HE... THAT IS, HE... I MEAN... OF COURSE HE... HE WOULDN'T TAKE MONEY FROM... NO MATTER HOW DESPERATE HE WAS, HE JUST COULDN'T... COULD HE?



I CAN'T STAND THIS. I HAVEN'T BEEN ABLE TO SLEEP IN DAYS, MY BACK HURTS, MY FINGERS ARE RAW, THERE'S NOTHING HERE BUT FLIES AND MUD AND RAIN... AND NOW GANGSTERS! THE ONLY BRIGHT SPOT IN THIS WHOLE MESS IS THAT THE "SWAMP MONSTER" TURNED OUT TO BE A MYTH!

UM... DAD? I'M AFRAID I'VE GOT SOME BAD NEWS...

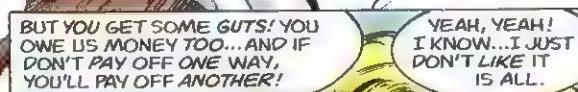
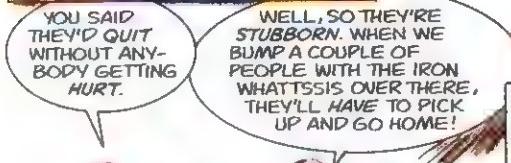


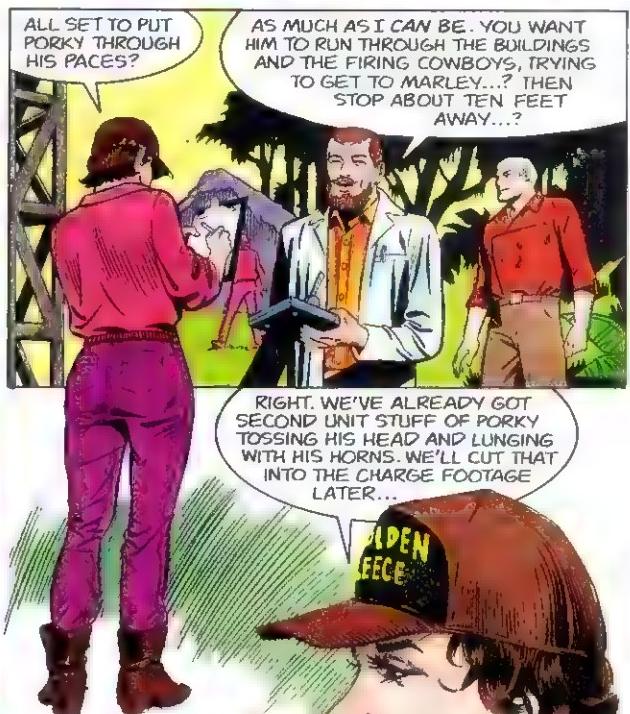
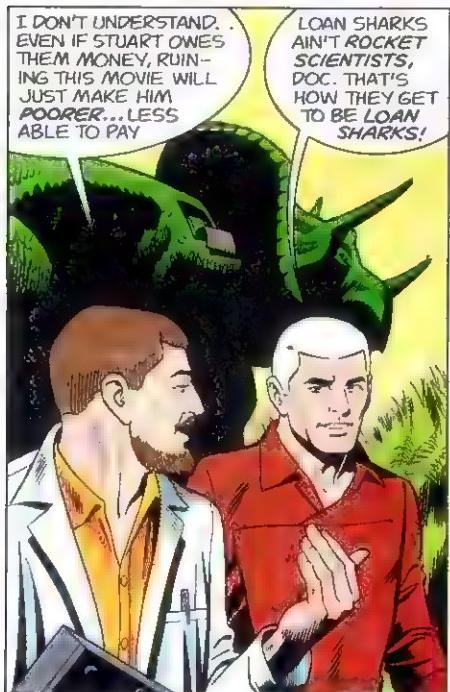
NEXT MORNING...

...SO WE RIG THESE SMALL, EXPLOSIVE CHARGES ON THE TENT POLES AND BUILDING SUPPORTS...AND SET 'EM OFF WHEN PORKY CHARGES THROUGH. THAT WAY THEY FALL OVER EASY AND MAKE A LOTTA SMOKE FOR THE CAMERAS.

THIS IS VERY INTERESTING, MR. CRANE. THE REALITY BEHIND THE FANTASY...IT IS ALMOST ZEN!

ZEN IS BUNK, KID! THE FIRST THING YOU LEARN IN THIS BUSINESS IS THAT THERE'S NOTHING MYSTICAL OR MAGIC ABOUT MOVIES...IT'S ALL TRICKS AND TECHNO-CITY!





AND SO,  
SOMETHING  
LATER ..

OKAY, PEOPLE.  
LET'S TRY  
ONE.



THE CONTROLS MOVE  
SO EASILY. AND THERE  
GOES THE FIRST  
EXPLOSION. FOSTER  
CAN SURELY KNOWS  
HIS JOB.

KABBLAMM!



WAIT...  
HE'S NOT  
SUPPOSED TO  
GO THAT WAY.  
THE CONTROLS  
AREN'T  
RESPONDING!

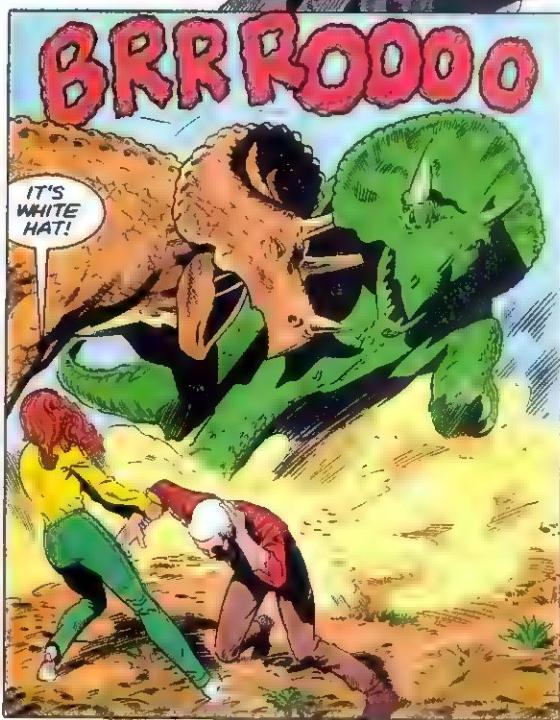
OH,  
NO! NOT  
AGAIN!



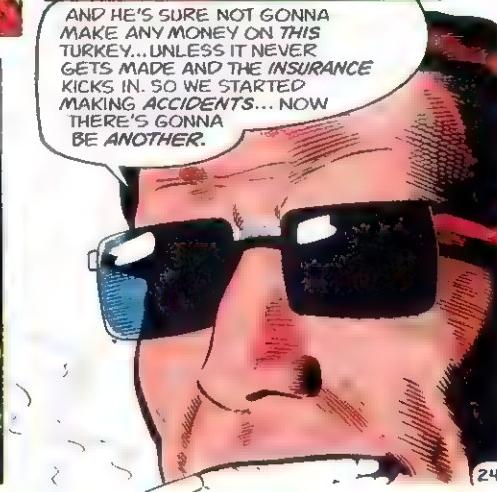
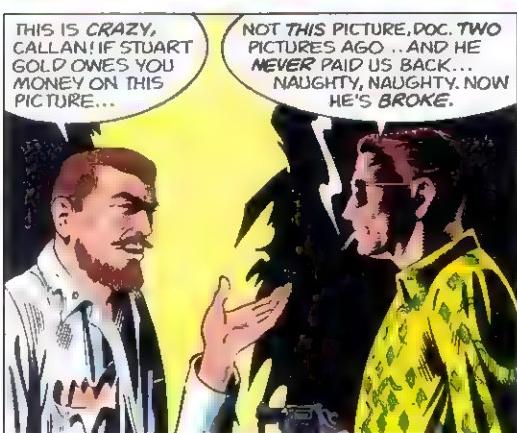
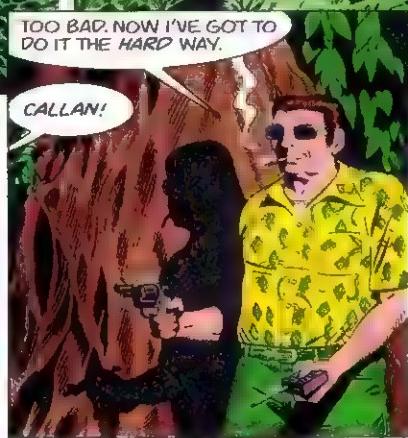
AT LEAST I'M  
GETTING LOTS OF  
PRACTICE TURNING  
HORN-HEAD OFF!

YAAAARR!

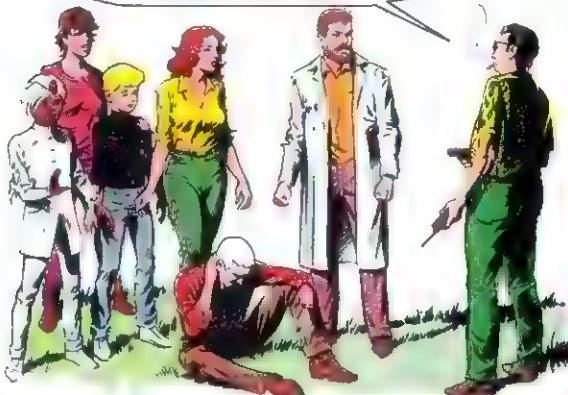




**KA-LACSSHHHH!**



MOST EVERYBODY'S RUN AWAY INTO THE JUNGLE. BY THE TIME THEY GET BACK, YOU'LL ALL BE DEAD. YOU'RE GONNA GET INTO ONE OF THOSE TRAILERS AND THERE'S GONNA BE A FIRE. A BAD FIRE.



NO, WE'RE NOT. NOBODY'S GOING ANYWHERE.

THIS IS A GUN, SWEET-HEART. AND YOU JUST VOLUNTEERED TO GO FIRST.

MARLEY...?



AND THIS IS A PERCUSSION GRENADE... THE KIND YOUR BUDDY USED TO SET OFF EXPLOSIONS. THERE'S A TON OF THEM STORED IN THE HUT BEHIND US... AND THE GROUND IS SOAKED WITH GASOLINE.

YOU'RE NUTS, LADY! YOU'LL BLOW UP TOO!



SO WHAT? MAYBE I JUST DON'T CARE ANYMORE! MY LIFE IS A MESS! MY CAREER IS A JOKE! THIS MOVIE WAS MY LAST CHANCE! I'M POISON IN HOLLYWOOD!" MARLEY FROST IS HERE TO STAY"...WHAT A PITYFUL LAUGH!



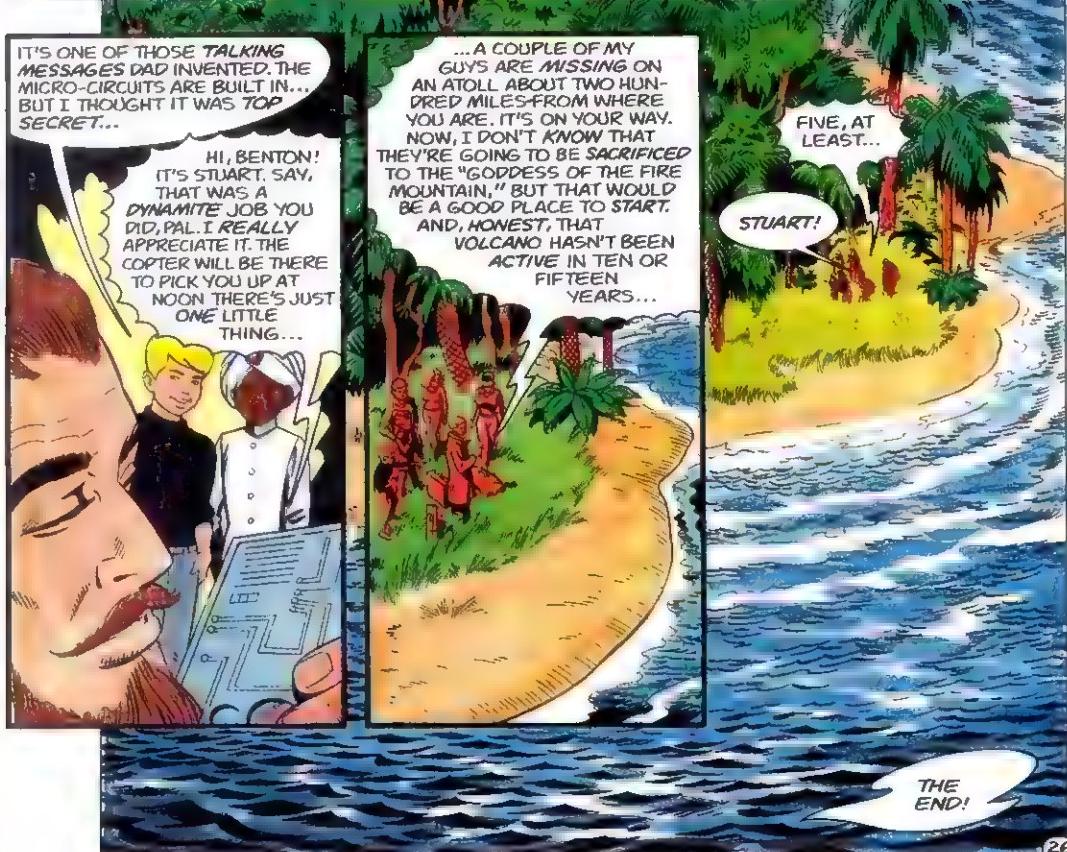
THIS IS BETTER... BETTER FOR ALL OF US... BLOWN TO GLORY IN A CLEAN, WHITE-HOT BALL OF APOCALYPTIC FIRE! THE LAST CURTAIN... NOW!

NO... WAIT... I'LL SHOOT...!



BOOM!





# Questions and ANSWERS

This is the last issue wherein we present letters from those comics cognoscenti who were fortunate enough to receive advance black-and-white copies of JONNY QUEST #1 and copious enough to respond. As I write, the first issue of JQ has just hit the stands and, already, the office phone lines have been ringing off the hook with kudos from all across the country. Wow! Are we blushing yet?!

Anyway, next issue we'll finally be featuring your comments on the finished, full color version of JQ #1, so stay tuned. And in the meantime . . .

Diana

I felt privileged and thrilled to receive an advance copy of JONNY QUEST #1. As a child of the '60s, I was looking forward to purchasing this book as soon as it appeared. On the surface, you've saved me the trip to the comic shop, but I enjoyed this one enough to still include it on my list of future purchases when it appears, because I thoroughly enjoyed it and would like a color copy in my collection.

Before reading the comic, I sat down and reran videos of some JQ tapes I've been lucky enough to procure. I'm delighted to say that Comico's JONNY QUEST #1 is very much in the spirit of the TV program. There's all the sense of adventure, discovery, danger, mystery, camaraderie, and fantasy that made the cartoon show so appealing as I was growing up. Better still, I feel strongly that the book will appeal to readers too young to have ever seen a single *Quest* cartoon. All of the values of good storytelling are inherent in the book, which races along at a fantastic clip while introducing us to the book's cast of characters.

Of course, it's a thrill to see Doug Wildey illustrate the first part of the story. This is the closest thing one can get to owning a *Quest* cartoon, short of securing the rare videos that collectors like myself horde. And that's not meant to belittle the efforts of Steve Rude, one of my favorite comics artists, whose style is as suitable to this book as it is to the wonderful NEXUS.

It's obvious that, for everyone involved, from Comico's editor to the writ-

ers and artists on the book, JONNY QUEST is a labor of love. That gives the book the kind of ambience that money can't buy.

I wish the comic book version of JONNY QUEST at least as long a life as the TV show had — and then some! Keep up the present standard of quality and I'll be along for the entire ride — and loving every minute of it!

Jeff Gelb  
Redondo Beach, CA

Dear Diana,

Thank you for the advance copy of JONNY QUEST #1. Lemme see what I can say that may be of some worth to you about your comic-to-be.

Well, I like it.

I'm not ready to say that this'll be the hottest title around this year—more than likely it'll be a cult favorite. But I do believe that you, and particularly Doug Wildey, did a good job on the first JONNY QUEST comic in—great Caesar's ghost!—22 years? I enjoyed reading it, and I was glad that it was pitched to a "Gold Key" level, which suits the book much more than if a Marvelous approach were tried.

Yes, in my salad days (and, actually, it was more like my unpicked produce days), I did enjoy watching *Jonny Quest* on TV, particularly in the nighttime spot where it was originally placed; having JQ there, instead of in the Saturday morning ghetto where it eventually was dumped, seemed to legitimize it more as a dramatic series. JQ was a show that Hanna-Barbera really seemed to expend a lot of effort on. And the comic seems a pretty faithful recapturing of the original JQ TV show, as much as can be done on paper. Glad you left all the principals at the same age they were in 1964, but updated the menaces. Terrorists fit right into the QUEST world.

I've liked Doug Wildey's work ever since I first encountered him as a replacement for Russ Manning on Gold Key's TARZAN. Between Manning and Kubert, Wildey's Ape Man is the only one that satisfies. And, being an old Gold Key alumnus, Wildey seems to know the right pitch to give to the fea-

ture. (Don't worry, I also know that he did RIO for Eclipse. I liked that one, too.) Keep him on by all means. Surprisingly, I liked Steve Rude's version much less maybe it's Royer's cartoony inking, or just the poor contrast with Wildey (Don't get mad, Steve and Mike, but Wildey you aren't!).

Bill Messner-Loebs' script for the second one wasn't bad either, though, again, I liked it a bit less than "The Sands of Khasa Tahid." I do like your Dragon Lady clone, Jade, but you'd best be careful about her name similarity to another Dragon Lady-influenced char-

acter, namely, Marv Wolfman's Cheshire. But, as a counterpoint to the Pat Ryanish Race, she works quite well. Let's see more of her, and of Dr. Zin as well.

What works so well about most of the book, and the first story in particular, is the understated characterization. Everybody from the gas pump jockey to the token professor to the principals has something you can grab hold of, like a mid-fifties Batman story.

So, my honest response is that I like your book very much, particularly Doug Wildey's part of it. I'm not sure that this will be the stuff that will knock X-MEN off the top of the charts, but who cares? I don't even read X-MEN anymore! Please forward a copy to R. A. Jones, friend and *Amazing Heroes* comics reviewer. I think he'll enjoy it, even though I doubt he'll go hog-wild over it. Whatever the sales reports, I hope you keep JQ in publication for at least a year. Give the people a chance to find out about it. It may not make Howard Chaykin turn green with envy, but I know I'll be buying it.

Yours,  
Lou Moughin  
Graham, TX

—Thanks for the vote of confidence, Lou. You'll be seeing more of Jezebel Jade and Dr. Zin — both members of the original animated series, by the way — in the very next issue. And as you probably know by now, R. A. Jones did receive preview copies of JQ #1 and #2 — and we went hog-wild over his rave review!

—Diana Schutz



JONNY QUEST™ and © 1986 Hanna-Barbera Productions, Inc.

Pin-up by Keith Wilson and Ken Feduniewicz

# **THE BEST... FROM THE BEST**

**William Messner-Loebs**

**Doug Wildey**

**Steve Rude**

**Mike Royer**

**Bob Pinaha**

**Matt Wagner**

**Bill Willingham**

**Terry Austin**

**Tom Orzechowski**

**Bret Blevins**

**Sam Kieth**

**Steve Leialoha**

**Steve Haynie**

**Kurt Mausert**

**Wendy Pini**

**Joe Staton**

**Rick Taylor**

**Keith Wilson**

**Marc Hempel**

**Mark Wheatley**

**Kathryn Mayer**

**Tom Yeates**

**Dan Adkins**

**Carrie Spiegle**

**Tom Reilly**

**Al Gordon**

**Bill Sienkiewicz**

**Al Williamson**

**Mitch Schauer**

**Ken Feduniewicz**

**Adam Kubert**

**Ken Steacy**

**Dave Stevens**

**Murphy Anderson**

**L. Lois Buhalis**

**John Nyberg**

**Robb Phipps**

**Mike Gustovich**

**Brent Anderson**

**Tom Vincent**

**Dan Spiegle**



**COMICO THE COMIC COMPANY**

Coming from COMICO . . .

Shipping September 19th  
Newsstand titles on sale 10/31/86

**JONNY QUEST #4:** A movie producer hires Dr. Quest and Race to find out who is sabotaging his film production about the discovery of a living triceratops! Meanwhile, Race finds himself up against one of the most impossible characters of his career: Marley Frost, movie star! Written with style and wit by William Messner-Loebs, lavishly penciled by Tom Yeates, and exquisitely inked by Dan Adkins. Wraparound cover by Tom Yeates and Al Williamson.

**ROBOTECH The Macross Saga #14:** Back on Earth after many months in deep space, Commander Gloval allows himself a few private moments to digest the turbulent events of the past two years, bracing himself once more for the interminable struggle against the Zentraedi invaders! "Gloval's Report" is scripted by Jack Herman, penciled by Mike Leeks, and inked by Keith Wilson.

#### ADMINISTRATIVE STAFF

BOB SCHRECK  
Administrative  
Director

DIANA SCHUTZ  
Editor in Chief

GERRY GIOVINCO  
DENNIS LASORDA  
PHIL LASORDA  
Publishers

## © HYPE HYPE

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**COMICO CHECKLIST #4:** Beyond the Hype Page, beyond ads and announcements, beyond your wildest dreams, the fourth issue of our exclusive and collectable checklist keeps you abreast of all the exciting happenings that are coming only from Comico! Before missing a single thrill, put this four-color newsletter at the top of your must-have list!

GRENDEL™ and © 1986 Matt Wagner/Comico The Comic Company



Coming from COMICO . . .

Shipping October 3rd  
Newsstand titles on sale 10/31/86

**GRENDEL #1:** The past is a memory and the present is tomorrow. Grendel has died and Grendel lives. Hunter Rose is succeeded by Christine Spar, and things are about to become very unpleasant. This disturbing tale of modern suspense is written by Matt Wagner and uniquely illustrated by the new team of Arnold and Jacob Pander, with Jay Geldhof on inks.



Up until May of this year, Comico titles were sold only through the 3000-odd comic book specialty stores scattered across North America—the "direct sales" market, as we in the biz like to call it. Chances are, unless you lived in or near an urban center, your only means of buying our comics was through the mail—either via subscriptions directly from Comico or through specialized subscription services, like Wisconsin's Westfield Comics. But Comico titles, unlike Marvels, DC's, or Archies, were nowhere to be found on that familiar, neighborhood newsstand—until May, that is, when Capital Distributing Company stepped in to distribute our comics on newsstands nationwide.

Now, don't get me wrong—while newsstand distribution represents a major leap for Comico, I don't mean to slight the direct market or its contribution to this industry. In the late '60s and early '70s, the rise of the comic book specialty store helped to strengthen and, some would even claim, save our entire business. Furthermore, by catering to the specialty collector, the direct sales shops made possible the successful formation of independent comic companies, like Comico. We all owe a great deal to the direct market. Some of us owe even more. I personally gained entry into the business of comics way back in 1978 when I joined the staff of The Comicshop, in Vancouver, Canada, and then, some years later, got my first crack at professional writing and editing, on Comics & Comix's *Telegraph Wire*, in Berkeley, California. So, you can see where my loyalties lie. And frankly, there is no better place to go than the comic book specialty store for the tremendous variety of comic-related products available as well as thorough and knowledgeable salespeople.

Nonetheless, unlike the neighborhood newsstand, the direct sales market has not yet been able to reach into all the nooks and crannies of Canada and the U.S. And if this industry is to not only survive, but continue to truly grow, we cannot forget the casual reader who may not have ready access to a comic book shop. Nor can we forget the kids—and parents of kids—who may be more likely to pick up a couple of comics on impulse at the local drug store, rather than seek out a shop whose specialty is comic books—if, indeed, they know that such a thing even exists! In general, the more comic book readers there are, the healthier our industry will be. And it's

# COMICO MP

those same readers who, one day, may become staunch collectors and find their specialized needs better serviced by the direct market. After all, didn't we start out that way?

Speaking of which, the very first letter about our expanded distribution was written, not by a neophyte reader, but by **Greg Myers**, longtime columnist for the *Comics Buyer's Guide*, the industry's weekly newspaper. It follows here, because I wanted to share it with all our readers:

**Diana and staff—**

You have to understand something.

I've been buying comic books from two or three local drug stores/pharmacies for more than 25 years.

I used to ride my bicycle to them every Monday after school, and scan the wire spinner for all of the latest DC's. Much later, in high school, I added Marvels to my buying list, and drove to the stores in my first car.

Today, despite direct sales specialty shops, mail order, and all the rest, I still buy the majority of my comic books from the same old haunts, pulling into their parking lots in my new Celica Supra. Along with the weekly *TV Guide* and *People*, I dutifully grab up all of the comics I need, and pay for them at the same counter I did so many years ago.

All of this is a roundabout history lesson to partially explain the grin that came over my face this past Monday. There, among the DC's, Marvels, and Archies, were the first newsstand-distributed Comico titles! Before Eclipse, before First, before Renegade and the rest, Comico's line-up is in "my" drug stores! I love it! Congratulations.

Please understand I still obtained the various independent titles anyway, on visits to Toledo, Dayton, or Columbus comic shops, or conventions. But now, Comico has come to me!

I hope it all works out for you.

Sincere best wishes—  
**Greg W. Myers**  
Elida, OH

Thank you, Greg, for your support and well wishes.

And to those who, unlike Greg, may not have even been aware of Comico's existence, to those who may be reading our comic books for the very first time: Welcome!

**Diana Schutz**  
Editor in Chief

Coming from COMICO . . .

Shipping October 17th  
Newsstand titles on sale 11/28/86



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**ELEMENTALS #10:** Everyone knows it's impolite to hit a woman, but when that woman is Morningstar and she and her fellow Elementals are targeted for death by a ruthless assassin known as Sanction, "The Bullet Hits the Bone!" Plotted and pencilled by **Bill Willingham**, scripted by **Jack Herman**, and inked by **Rich Rankin**.

**JONNY QUEST #5:** When Jezebel Jade summons Race Bannon for help, Jonny and Hadji rush to her aid in his absence, only to find themselves face to face with the insidious Dr. Zin! Written by **William Messner-Loebs**, pencilled by **Mitch Schauer**, and inked by **John Nyberg**. Cover by **Dave Stevens**!

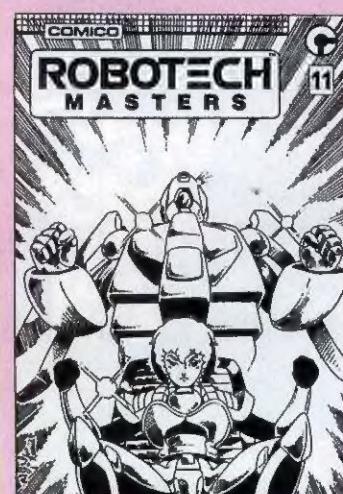
HYPE HYPE



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**ROBOTECH The New Generation #11:** Scott Bernard and company come upon a thriving community that is migrating to a Utopia just beyond the mountains, but conditions soon turn out to be less than idyllic. Meanwhile, Lancer visits an old flame. Romance and intrigue abound! **Jack Herman** scripts, **Reggie Byers** pencils, and **Tom Poston** inks, with a full color cover painted by **Dave Dorman**.

**GRENDEL Graphic Novel:** Witness Grendel—genius, novelist, assassin—the enigmatic figure whose only true opponent was fate and whose viciousness knew no limits. Collected for the first time in a single volume, this tale of deceit, destiny, and the supernatural is stylishly written, pencilled, and colored by **MAGE** creator **Matt Wagner**, with inks by **Rich Rankin**. Introduction by **Alan Moore**.



C

Coming from COMICO . . .

Shipping October 3rd  
Newsstand titles on sale 10/31/86

**ROBOTECH Masters #11:** Zor is held prisoner and subjected to tests to determine his genetic origin, but Dana won't be satisfied until she makes him pay for all the death and destruction he's caused. Lt. Sterling gets a little help from her friends in "Déjà Vu." Script by **Mike Baron**, layouts by **Nell Vokes**, pencil finishes by **Sam Kieth**, and inks by **Keith Wilson**.

This October,  
Comico The Comic Company  
will introduce its new subsidiary:



JONNY QUEST™ and © 1986 Hanna-Barbera Productions, Inc.

Brought to you by William Messner-Loebs, Mitch Schauer, and John Nyberg, in JONNY QUEST #5.  
Cover art by Dave Stevens. Don't miss it!

JADE  
INC.

numerous SF and horror tales for Warren, and was the art director of Marvel's black-and-white line for two years.

### AL WILLIAMSON

Over three decades before inking this issue's cover, Al Williamson joined the legendary EC Comics and contributed to such classic titles as WEIRD SCIENCE, WEIRD FANTASY, and TALES FROM THE CRYPT. He has spent the succeeding 34 years drawing westerns for Marvel and Gold Key, FLASH GORDON for King Features, newspaper strips such as RIP KIRBY, SECRET AGENT X-9, and STAR WARS, and other books, strips, and comics too numerous to list. Some of his most recent work includes Marvel's adaptations of *Blade Runner* and *The Empire Strikes Back*, "Cliff Hanger" in SOMERSET HOLMES, and inks in SUPERMAN, INCREDIBLE HULK, DC PRESENTS, DROIDS, and Marvel's new STAR BRAND.

### BRET BLEVINS

Bret Blevins' first comics-oriented art appeared in fanzines such as the RBCC, and from there he moved quickly on to Marvel, drawing individual issues of DR. STRANGE, SPIDER-MAN, and the entire SWORD OF SOLOMON KANE mini-series, not to mention a string of Marvel movie adaptations including DARK CRYSTAL, KRULL, and THE LAST STARFIGHTER.

Currently, in addition to inking next month's back cover, Bret is illustrating THE BOZZ CHRONICLES and is working on an Inhumans graphic novel to be inked by Al Williamson, with whom he shares a studio.

### STEVE LEIALOHA

One of the industry's most distinctive stylists as both a penciller and an inker, Steve Leialoha has pencilled and inked such Marvel titles as COYOTE, SPIDER-WOMAN, NEW MUTANTS, DR. STRANGE, and an X-MEN Annual. Some of his multitudinous inking credits include HOWARD THE DUCK, STAR WARS, WARLOCK, SECRET WARS II, Marvel's new FIRESTAR, and John Buscema's section of FANTASTIC FOUR #296 (the 25th anniversary issue). Stories in AMAZING HIGH ADVENTURE, VORTEX, STAR\*REACH, and QUACK can be counted among his shorter original pieces.

Presently, Steve is working on "stories that involve Hawaiian myths and legends."

### SAM KIETH

Sam Kieth quickly established himself in the professional comics community when he started inking Matt Wagner's pencils in MAGE #6. Being no stranger to Comico, however, Sam had pencilled and inked an original story in COMICO PRIMER #5. Between the two and since then, Sam drew a back-up story in JOURNEY #20, inked Jeff Dee in ROBOTECH THE NEW GENERATION #5 and Reggie Byers in THE MACROSS SAGA #8, did finished pencils over Neil Vokes' layouts in MASTERS #11, pencilled the cover for NEW GENERATION #7, and illustrated two horror tales in DEATH RATTLE and TALES OF TERROR. Most recently, Sam finished

a two-pager for ANYTHING GOES, and is working on a project for Fantagraphics.

### KEN FEDUNIEWICZ

After earning a B.F.A. in illustration at the Pratt Institute and attending the inaugural class at the Kubert School, Ken worked for Steranko's MEDIASCENE/PREVUE (as a staff writer), Warner Books (providing art for a series of educational reading kits incorporating DC characters), and Marvel (doing production, coloring, and lettering on newspaper strips and overseas material).

His big break as a colorist came when he colored the paperback version of Marvel's *Return of the Jedi* adaptation by Al Williamson. Ken is currently the regular colorist on CAPT. AMERICA, WEST COAST AVENGERS, and THE MARVEL SAGA.

### KEITH WILSON

Keith Wilson entered the publishing arena as the art director of the COMICS INFORMER, after which he was one of the founding members of Texas Comics, publishers of the JUSTICE MACHINE ANNUAL.

His reputation as an inker has increased since inking three issues of BADGER as well as Blaze Barlow in FIRST ADVENTURES, not to mention numerous issues of ROBOTECH MASTERS and issue #14 of THE MACROSS SAGA.

In addition to developing a newspaper strip with Bill Hinds (whom he occasionally assists on *Tank McNamara*), you can look for pin-ups by Keith in future issues of JONNY QUEST.



**COMICO THE COMIC COMPANY**

T. YEATES  
A. WILLIAMS  
1982  
M. VANG